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fright. Great heavy drops coursed down her cheeks—she suffered them to have their way.

"Holy Virgin!" he exclaimed, "are you ill? you're trembling from head to foot!"

"'Tis nothing," she replied. "I will go home now," and she tottered to the door. But tears overpowered her. Obligated to stop and rest her brow against the post, she stood there sobbing loud and violently. Before he could reach her, in order to draw her back, she suddenly turned and threw herself upon his neck.

"I cannot—cannot bear it!" she exclaimed, pressing him closely to her breast as when the dying cling to life. "I cannot bear to hear you speak kind words, and go away from you with all this heavy guilt upon my conscience. Beat me! stamp upon me with your feet! curse me! or, if it be true that you still love me, after all the wicked things that I have done to you, take me, keep me, and do what you please with me—do not send me thus away." Violent sobbings again stopped further utterance.

He held her awhile speechless in his arms. "If I still love thee!" exclaimed he, finally. "Holy Mother of God! couldst thou believe that all the blood had left my heart through this little wound? Dost thou not yet feel its throbbings in my breast as if it would rush out upon thee? If you only speak thus to test me, or because you pity me, let it be so, and let all be forgotten. Never shall you believe yourself guilty toward me when you know what I owe to you."

"No," said she, looking up trustingly from his shoulder, and fixing her swimming eyes fondly upon his face; "I love you—and now having said so—I tell you that I have long felt and struggled against my love. I will do so no more! Meeting you in the street, I can no longer pass you by as a stranger. And now will I kiss you," said she, "that you may say to yourself, should you be in doubt, 'She kissed me, and Laurella kisses no man but him whom she would wed.'"

Kissing him the third time, she tore herself away, saying, "Good night, my dearest! sleep now, and let thy hand heal, and go not with me; my care is only for thee."

She thereupon rushed through the door and disappeared in the shadow of the wall. He remained for a long time gazing out of his window upon the quiet sea over which glimmered the bright and twinkling stars.

The next time the little padre came out of the confessional after Laurella had knelt to him, he smiled to himself, and said, "Who would have thought that God would have so soon had compassion upon this wonderful heart! I reproach myself that I did not visit that demon pride upon her with more severity! But we are short-sighted mortals, and cannot fathom the ways of Heaven! I bow to the will of God, and trust that he will permit me to live until Laurella's oldest boy can row me over the deep in his father's stead! Ah, ha, ha, la Rabbia!"

A VADE-MECUM OF COLOR.

PART II.

Combinations of three or more Colors.—As in the case of two colors in juxtaposition I place together three or more, without reference to the exact *quantity* of each; though this, as well as their arrangement, is a very important consideration in a colored design. But as it is not my object here to enter into these questions, which would require full illustrations of each combination, I must confine myself as before to the mention of their general agreement. It is to be borne in mind, that when colors harmonize, it is not sufficient that they should be placed together without regard to proper order, nor should they always be placed in the same relative positions. Thus, the white, or the yellow, or the black, may sometimes be repeated between each as a ground; and others may have one color at one time, and a different one at another, next to them. There are also many cases where two colors, which do not accord well in juxtaposition when no others are put with them, may be made to accord by the introduction of one or two more; and even positive discords may be reconciled by the same means.

I have mentioned, in Part I., some of those colors which arranged in twos, or with one another, offer the most pleasing concords; and I shall now point out some of those which produce the most harmonious combinations with two or more companions.

1. Blue and red (or scarlet or crimson) and yellow (or gold). (See below, *Blue*, A 1 and 2.)
2. Blue and scarlet and purple and yellow (or orange, or gold) and black. (C 5.)
3. Blue and scarlet and yellow (or orange, or gold) with a small quantity of (bright) green. (B 2.)
4. Blue and scarlet and gold and white. (B 5.)
5. Blue and scarlet and white and purple and yellow (or rather gold or orange). (C 2.)
6. Blue and yellow and scarlet and white and black and orange and green. (E 2.)
7. Orange and blue and green and white and black. (C 9.)
8. Crimson (or scarlet) and yellow and blue and white and black. (C 10; see *Black*, C 1.)
9. Blue and yellow (or orange) and purple and scarlet (or crimson) and white and black. (D 3.)
10. Blue and scarlet and green and yellow (or orange or gold) and black and white. (See *Black*, D 3.)
11. Purple and scarlet and gold. (See *Purple*, A 1; C 1 and E.)

The orange here mentioned is a yellow, not a red, orange. Where scarlet is used instead of crimson, the quantity of yellow must be lessened; and where yellow is used instead of orange, it must also be in smaller quantity. Green too must always be in much smaller proportion than the other colors combined with it, and of a bright hue. Dark greens are only to be used in very exceptional cases, as accessories, or in particular positions. In the following list, I have only catalogued the colors, stating their effect when combined; their *arrangement* will depend on the design; and the *agreement* of each color with another in *contact* with it, will be seen in the lists in Part I.

Blue. (See *Yellow*, *Orange*, *Purple*, *Black*, *White*, *Grey*.)

(A 3 colors.)

1. Blue and red and yellow harmonize, if in proper propor-

tion; but there are other more agreeable combinations with a greater number of colors, as C 5, E 1, and in these three gold is much richer than yellow for ornamentation.

2. Blue and scarlet and yellow harmonize well.
3. Blue and crimson and yellow harmonize well.
4. Blue and crimson and orange harmonize well.
5. Blue and crimson and gold harmonize well; very rich in furniture.

6. Blue and crimson and scarlet harmonize, but wanting by analogy of the last two. (See C 12; F 5.)

7. Blue and scarlet and purple harmonize, but wanting by analogy. (See B 7 and C 5, 11, 21; D 3, 7, 9; E 1, 3, 4, 5, 8; and F 1, 5, 7, 8.) They were the three colors used by the Israelites. (Ex. xxv. 4; xxxvi. 12.) They were apparently on a white linen ground, and had gold "tashes," and gold thread worked in.

7a. Blue and crimson and purple harmonize, but wanting. (See B 6 b; C 9 a; D 4, 9, 10; E 8; F 3, 4, 5, 6, 7.)

8. Blue and scarlet and green harmonize, but wanting, and the quantity of the green should be very small; they want yellow or orange. (See B 2, 10; C 1, 8, 11, 12, (22); D 1, 2, 7; E 1, 2, 3, 7; and F 1, 9. *I rarely refer to those which do not accord.*)

9. Blue and crimson and green wanting, not agreeable, and still less so if on a black ground: they would be improved by orange; or by black and yellow; or by scarlet and yellow. (See C 12; D 8; E 7; F 2, 3.)

10. Blue and red and white harmonize, but cold.
11. Blue and scarlet and white harmonize.
12. Blue and red and black wanting and dull; they require yellow or orange.

13. Blue and red (or scarlet) and orange harmonize, but wanting; the blue overbalanced by the other two; they would be better with the addition of black.

14. Blue and white and orange wanting. Red should be added, and they would be improved by being on a black ground.

15. Blue and white and yellow wanting. They require a red.

16. Blue and white and green wanting and cold. They require a red. (See below, C 1, 3.)

17. Blue and white and black wanting and cold. Improved by adding red or scarlet, or yellow or orange. Blue and black are harmonious, but the addition of white destroys the balance of color. (See B 4, 5, 6.)

18. Blue and white and grey wanting and cold. Want red, or red and yellow, or red and orange.

19. Blue and black and crimson wanting. They require orange, or yellow. (See also D 6, 8, 9, 10; E 7; F 2, 3, 4, 5, 6.)

20. Blue and black and yellow harmonize, but wanting and cold.

21. Blue and black and orange harmonize; and better than with yellow.

22. Blue and black and lilac wanting and dull. (See *Lilac* C 2, and D.)

23. Blue and black and purple wanting and dull. (See *Purple*, C 1; D and E.)

24. Blue and black and green wanting and poor.

25. Blue and yellow and green wanting.

26. Blue and yellow and purple wanting and disagreeable. (See *Blue*, C 2; D 3, 4; E 1, 4; F 1, 5, 6, 7, 8.)

27. Blue and orange and purple wanting. (See *Blue*, C 2, 11; D 4, 9; E 1, 3, 5; F 1, 3, 4, 5, 6, 8.)

28. Blue and orange and olive-green discordant.

29. Blue and orange and green harmonize, if the blue is in full proportion for the other two; but they would be better with the addition of black.

30. Blue and purple and green discord.

31. Blue and pink and green discord.

B (4 colors).

1. Blue and red (or scarlet) and yellow and brown harmonize, but poor.

2. Blue and red, or rather scarlet, and a small proportion of green and yellow (or orange or gold) harmonize well. The Egyptians used these with fillets of yellow.

3. Blue and red (or scarlet) and black and yellow, or gold (or on a gold ground) harmonize.

4. Blue and red (or scarlet) and black and white harmonize, but rather cold from the cold colors predominating.

5. Blue and red (or scarlet) and white and gold harmonize well if properly arranged, the white being in small quantity.

6. Blue and red (or scarlet) and white and yellow harmonize; but not so well as with gold instead of yellow.

6a. Blue and horsechestnut and scarlet (or crimson) and orange (or yellow) harmonize.

6b. Blue and crimson and purple and orange harmonize. This is better than with yellow. It would be preferable with scarlet than with crimson.

7. Blue and scarlet and purple and gold harmonize well. They were used for the Ephod (Ex. xxviii. 15), the robe being blue, with a border of these colors.

8. Blue and scarlet and purple and yellow harmonize, but less well than gold.

8a. Blue and scarlet and purple and orange harmonize.

9. Blue and scarlet and purple and white harmonize, but less well than with orange, or gold.

9a. Blue and scarlet and orange (or gold) and maroon (or on a maroon ground) harmonize.

10. Blue and scarlet and green and white harmonize, but wanting.

11. Blue and crimson and green and white wanting and disagreeable. No. 2 is preferable.

12. Blue and black and white and yellow (or gold) harmonize, but wanting and cold.

13. Blue and black and white and purple (or lilac) wanting.

14. Blue and black and white and crimson wanting—want yellow or gold.

15. Blue and black and yellow and crimson harmonize, but heavy; better with scarlet.

16. Blue and black and white and grey (or on a black ground) wanting and cold.

17. Blue and black and white and orange harmonize.

18. Blue and yellow and purple and orange harmonize, but wanting.

19. Blue and yellow and brown and green wanting and discordant.

20. Blue and green and red with black lines between them heavy.

21. Blue and green and red and white harmonize, but wanting.

C (5 colors).

1. Blue and red (or scarlet) and white and green and yellow (or rather gold* or orange) harmonize.

* It is scarcely necessary to add that gold may generally take the

2. Blue and red (or scarlet) and white and purple and yellow, or rather gold or orange, harmonize well. (*See A 7; B 7.*)

3. Blue and red (or scarlet) and green and yellow (or gold) on a white ground harmonize.

4. Blue and red (or scarlet) and yellow (or gold) and brown and white harmonize.

5. Blue and red (or scarlet) and yellow (or orange or gold) and purple and black harmonize well.

6. Blue and red (or scarlet) and orange and chestnut and white harmonize.

7. Blue and red (or scarlet) and yellow (or rather gold or orange) and black and white harmonize, and are better than the three primaries alone, but they could be improved still further by a little green.

8. Blue and scarlet (or red) and a little green and yellow and black harmonize, but wanting. This was also an Egyptian combination.

9. Blue and orange and green and black and white (or on a white ground) harmonize, and have an agreeable effect, as in some of the tiles at the Alhambra. This also shows that combinations may even be made without any positive red or scarlet, and the small quantity in the orange is sufficient, as in that most harmonious combination—blue and orange.

9a. Blue and orange (or yellow) and crimson and black and purple harmonize, but dull and wanting. (*See D 10; F 3, 4, 5, 6.*)

10. Blue and crimson and yellow and black and white harmonize well.

11. Blue and orange (or gold) and green and purple and scarlet harmonize.

12. Blue and crimson and green and yellow and scarlet harmonize.

13. Blue and crimson and yellow and white and scarlet harmonize.

14. Blue and orange and black and purple and white (or on a white ground) wanting. (*See D 10; E 3, 5, 8; F 1, 3, 4, 6, 8.*)

15. Blue and orange and brown and yellow and white wanting.

16. Blue and orange and brown and yellow and purple wanting.

17. Blue and crimson and yellow and green and white unsatisfactory. It would be better without green, with scarlet instead of crimson, and wants black.

18. Blue and yellow and green and purple and brown discord.

19. Blue and yellow and green and purple and white disagreeable.

20. Blue and green and purple and white and orange wanting, and depending much on the proportions and arrangement of the colors. In these the blue should be in greater quantity than any one of the others; as in other combinations.

21. Blue and horsechestnut and scarlet (or crimson) and orange (or yellow) and purple harmonize.

22. Blue and white and scarlet and yellow and green wanting and poor.

23. Blue and white and black and yellow (or orange) and scarlet harmonize.

D (6 colors).

1. Blue and scarlet and green and yellow and black and white harmonize.

place of orange, or of yellow, and is almost always superior in effect

2. Blue and scarlet and green and orange (or rather gold) and black and white harmonize.

3. Blue and scarlet and yellow (or orange or gold) and purple and black and white harmonize well.

4. Blue and crimson and yellow (or orange or gold) and purple and black and white harmonize.

5. Blue and scarlet and yellow (or orange or gold) and black and white and brown (or chestnut) harmonize.

6. Blue and crimson and yellow (or orange or gold) and black and white and brown (or horsechestnut, or chestnut) harmonize, but better with scarlet.

7. Blue and scarlet and yellow (or orange or gold) and green and black and purple harmonize, not agreeably, better without green. (*See C 5.*)

8. Blue and crimson and yellow (or orange or gold) and green and black and white harmonize, but better with scarlet.

9. Blue and scarlet (or crimson or red) and orange and purple and black and a little yellow harmonize.

10. Blue and crimson and orange (or gold) and purple and black and white harmonize, but wanting. (*See E 8.*)

E (7 colors).

1. Blue and scarlet (or red) and orange (or gold) and a little green and purple and white and yellow harmonize, but want black.

1a. Blue and scarlet and orange and green and purple and yellow and black harmonize.

2. Blue and scarlet (or red) and yellow and green and orange and black and white harmonize.

3. Blue and scarlet (or red) and green and orange and black and purple and white harmonize.

4. Blue and scarlet (or red) and black and white and yellow and brown (or horsechestnut) and purple harmonize.

5. Blue and scarlet (or red) and black and white and orange and brown (or horsechestnut) and purple harmonize, but better without the purple.

6. Blue and crimson and yellow and black and white and brown and orange harmonize, but wanting.

7. Blue and crimson (or scarlet) and yellow and a little green and black and brown and white harmonize, but not very agreeably.

8. Blue and crimson (or scarlet) and orange (or gold) and black and white and purple and yellow harmonize.

F (8 colors).

1. Blue and scarlet (or red) and green and orange and black and yellow and purple and white harmonize, but they would have a good effect even without the purple, as E 2; and O 9 shows how well blue, orange, green, black and white look without red, yellow, or purple.

2. Blue and crimson and yellow and black and brown and orange and green and white harmonize.

3. Blue and crimson and yellow and black and a little green and orange and white and purple harmonize.

4. Blue and crimson and yellow and black and horsechestnut and orange and white and purple harmonize.

5. Blue and crimson and yellow and black and horsechestnut and scarlet and orange and purple harmonize.

6. Blue and crimson and yellow and black and white and purple and brown and orange harmonize.

7. Blue and crimson and yellow and black and white and purple and scarlet and brown harmonize, but wanting.

THE CRAYON.

8. Blue and scarlet and yellow and black and white and brown and orange and purple harmonize.

9. Blue and scarlet and yellow and brown and black and white and orange and green harmonize.

Yellow. (See *Blue, Red, Scarlet, Black, Grey.*)

A (3 colors).

1. Yellow and scarlet and purple harmonize, but want blue. (See *Blue, B 8; C 7; D 3, 7, 9, 10; E 1, 4, 8; F 1, 5, 6, 7, 8.*)
2. Yellow and crimson and purple harmonize, but wanting. (See *Blue, C 21; D 4, 9; E 8; F 3, 4, 5, 6, 7.*)
3. Yellow and scarlet and green wanting and poor. (See *Blue, B 2; C 1, 8, 12; D 1, 7; E 1, 2, 7; F 1, 9.*)
4. Yellow and red and green wanting, and poor.
5. Yellow and crimson and green wanting. (See *Blue, C 12, 17; D 8; E 7; F 2, 3.*)
6. Yellow and brown and green wanting and disagreeable. (See *Blue, E 7; F 2.*)
7. Yellow and crimson and brown wanting. (See *Blue, D 6; E 6, 7; F 2, 7.*)
8. Yellow and white and green wanting, poor and cold. (See *Blue, D 8; E 1, 2, 7; F 1, 3, 9.*)
9. Yellow and white and scarlet wanting. (See *Blue, C 1, 2, 3, 7; D 1, 3, 5; E 1, 2, 4, 7, 8; F 1, 8, 9.*)
10. Yellow and white and purple (see *Lilac*) harmonize, but wanting. (See *Blue, C 2; D 3, 4; E 1, 4, 8; F 1, 3, 4, 6, 8.*)
11. Yellow and brown and scarlet wanting. (See *Blue, D 5; E 4, 7; F 8, 9.*)
12. Yellow and brown and purple wanting and disagreeable. (See *Blue, E 4; F 8.*)
13. Yellow and green and purple discord. (See *Blue, D 7; E 1; F 1, 3.*)
14. Yellow and green and puce discord.
15. Yellow and green and pink discord.
16. Yellow and green and chocolate discord.
17. Yellow and green and black wanting and disagreeable. (See *Blue, C 8; D 1, 7, 8; E 2, 7, 8; F 2, 3, 9.*)
18. Yellow and purple and citrine discord.

B (4 colors).

1. Yellow and scarlet and purple and blue harmonize, and better with scarlet than with crimson. (See *Blue, B 8; C 2, 5; D 3, 9; E 4, 8; F 1, 8.*)

Gold. (See *Blue, Red, Scarlet, Black, Purple, Lilac, Grey.*)

Orange. (See *Blue, Red, Scarlet, Black, Purple, White, Grey.*)

A (3 colors).

1. Orange and crimson and blue harmonize. (See *Blue, B 6 b; E 6, 8; F 2, 3, 4, 5.*)
2. Orange and crimson and purple, or lilac, harmonize. (See *Blue, D 9, 10; E 8; F 3, 4, 5.*)
3. Orange and green and blue wanting. (See below, B 2; and *Blue, B 2; C 1, 9, 11; D 2, 8; E 1, 2, 3; F 1, 2, 3, 9.*)

B (4 colors).

1. Orange and drab and blue and scarlet harmonize, but wanting. (See below, C 1.)
2. Orange and green and blue and scarlet harmonize. (See above, A 1.)

C (5 colors).

1. Orange and drab and blue and scarlet and black harmonize.
2. Orange and blue and scarlet and black and white harmonize.* (See *Blue, D 2; E 2, 3, 5, 8; F 1, 8, 9.*)
3. Orange and blue and crimson and white and purple harmonize. (See *Blue, D 10; F 3, 6.*)

For other combinations with orange, see *Blue.*

The lighter hues, as canary, straw, lemon-color, buff, etc., need not be mentioned in combination with other colors, as they are of inferior power, and can only be used as accessories in compositions which are too numerous to be specified.

Red. (See *Blue, Yellow, Grey.*) Combinations with scarlet are preferable to those with red. (See *Scarlet.*)

A (3 colors).

1. Red and green and orange (or gold) harmonize, but wanting.
2. Red and green and yellow wanting and poor.
3. Red and black and orange (or gold) wanting.
4. Red and purple and yellow wanting.
5. Red and purple and orange wanting.
6. Red and black and white wanting. The bad effect produced by black on red, and red on black, is partly removed by the black and white contrasting and giving to each other their full power. The same may be said of black and scarlet and white; and by substituting black for blue in our union jack, the heavy effect of these three colors is very evident.
7. Red and black and green wanting. The black looks of a rusty hue, and disagreeable.
8. Red and black and pink wanting and disagreeable.
9. Red and white and pink wanting and poor and cold. The white is overpowered.
10. Red and black and yellow (or orange) wanting; requires blue.
11. Red and black and gold harmonize, but rather heavy, and wanting.
12. Red and brown and green wanting and disagreeable.
13. Red and buff and green wanting and disagreeable.
14. Red and green and russet discord.

B (4 colors).

1. Red and black and white and gold harmonize, but wanting.
2. Red and black and white and purple (or lilac) harmonize, but wanting.
3. Red and black and yellow and brown wanting and gloomy.
4. Red and black and yellow (or gold) and purple wanting.
5. Red and green and yellow and purple wanting.
6. Red and green and yellow and white wanting and poor.
7. Red and green and yellow and black wanting.

C (5 colors).

1. Red and black and green and white and yellow wanting and disagreeable.
2. Red and green and white and yellow and buff wanting,

* In all combinations a larger proportion of blue than of any other color is of course required, but in these the quantity of blue must be increased still more, in order to balance the scarlet, or the crimson, and the orange.

poor, and disagreeable—as in the mosaics of San Bartolomeo nell' Isola del Tevere, Rome.

D (6 colors).

1. Red and black and white and green and purple on gold ground wanting and poor.

2. Red and purple (or lilac) and scarlet and yellow and black and white wanting—not sufficient contrast.

Crimson. (See *Blue, Yellow, Orange, Black, White, Grey.*)

A (3 colors).

1. Crimson and purple and orange wanting. (See *Blue, B 6b; C 9a; D 4, 9; E 8; F 8, 5, 6, 7.*)

2. Crimson and yellow and brown wanting. (See *Blue, D 6; E 6, 7; F 2, 6.*)

3. Crimson and purple and green discord. (See *Blue, F 8.*)

B (4 colors).

1. Crimson and orange and black and white wanting. (See *Blue, E 8; F 2, 3, 4, 6.*)

Scarlet. (See *Blue, Red, Yellow, Black, White, Grey.*)

A (3 colors).

1. Scarlet and blue and orange harmonize, but wanting, scarlet and orange being too much for the blue. (See *Blue, B 2; C 1, 2, 3, 5, 6, 7, 11, 21, 23; D 2, 3, 5, 6, 7, 8, 9; E 1, 2, 3, 5, 8; F 1, 5, 8, 9.*)

1a. Scarlet and blue and yellow. (See *Blue.*)

2. Scarlet and green and yellow wanting. (See *Blue, B 2; C 1, 3, 8, 12, 17, 22; D 1, 7, 8; E 1, 2, 7; F 1, 9.*)

3. Scarlet and orange and black (see below, 9) wanting. (See *Blue, C 5, 7, 23; D 2, 3, 5, 6, 7, 8, 9; E 2, 3, 5, 8; F 1, 5, 8, 9.*)

4. Scarlet and orange and purple wanting. (See *Blue, B 8a; C 5, 11, 21; D 8, 7, 9; E 1, 3, 5, 8; F 1, 3, 8.*)

5. Scarlet and yellow and purple wanting. (See *Blue, B 8; C 2, 5, 21; D 3, 7, 9; E 1, 4, 8; F 1, 8.*)

6. Scarlet and black and white wanting. It is not quite as bad as red and black and white. (See *Red, A 6.*) (See *Blue, B 4; C 7, 23; D 1, 2, 3, 5; E 2, 3, 4, 5, 7, 8; F 1, 8, 9.*)

7. Scarlet and black and green wanting. (See *Red, A 7; Blue, C 8; D 1, 2, 7; E 2, 3, 7; F 1, 9.*)

8. Scarlet and black and pink wanting and disagreeable.

9. Scarlet and black and yellow wanting. (See *Blue, B 3; C 5, 7, 8; D 1, 3, 5, 7, 9; E 2, 4, 7, 8; F 1, 8, 9.*)

10. Scarlet and black and gold harmonize, but wanting. (See *Blue, B 3; C 5, 7; D 1, 2, 3, 5, 7.*)

11. Scarlet and brown and green wanting and disagreeable. (See *Blue, E 7; F 9.*)

12. Scarlet and buff and green wanting and disagreeable.

B (4 colors).

1. Scarlet and black and white and gold wanting. (See *Blue, D 2, 3, 5, 6, 8; E 1, 8.*)

2. Scarlet and black and white and purple wanting. (See *Blue, D 3; E 3, 4, 5, 8; F 1, 8.*)

3. Scarlet and black and yellow and brown wanting. (See *Blue, D 5, 6; E 4, 7; F 8, 9.*)

4. Scarlet and black and yellow and purple wanting. (See *Blue, C 5; D 3, 7, 9; E 4, 8; F 1, 8.*)

5. Scarlet and black and orange and purple wanting. (See *Blue, C 5; D 3, 7, 9; E 3, 5, 8; F 1, 8.*)

6. Scarlet and green and yellow and purple wanting. (See *Blue, D 7; E 1; F 1.*)

7. Scarlet and green and yellow and white wanting and poor. (See *Blue, C 1, 3; D 1, 8; E 1, 2, 7; F 1, 9.*)

8. Scarlet and green and yellow and black wanting. (See *Blue, C 8; D 1, 7, 8; E 2, 7; F 1, 9.*)

C (5 colors).

1. Scarlet and black and green and white and yellow wanting and disagreeable.

2. Scarlet and black and white and purple and yellow wanting (better with orange for yellow).

3. Scarlet and black and white and purple and orange wanting; they require blue.

D (6 colors).

1. Scarlet and black and white and green and purple and gold (or on gold ground) wanting, poor.

2. Scarlet and purple (or lilac) and crimson and yellow and black and white wanting.

Purple. (See *Blue, Yellow, Red, Scarlet, Crimson, Black, White, Grey.*)

A (3 colors).

1. Purple and scarlet and gold harmonize, a rich concord. (See *Blue, B 7; C 2, 5, 11; D 3, 7, 9.*)

2. Purple and scarlet and orange harmonize. (See *Blue, B 8a; C 2, 5, 11; D 8, 7, 9; E 1, 3, 5, 8; F 1, 8.*)

3. Purple and scarlet and white harmonize.

4. Purple and orange and crimson wanting; they require blue.

5. Purple and orange and green wanting and discordant.

6. Purple and green and yellow wanting and discordant.

7. Purple and green and crimson discord. (See *Blue, F 2, 3.*)

8. Purple and green and brown discord. (See *Blue, F 9.*)

9. Purple and green and chocolate discord.

B (4 colors).

1. Purple and yellow (or orange) and black and green wanting and disagreeable.

2. Purple and yellow (or orange) and black and blue wanting; require scarlet. (See *Blue, C 9a, 14; D 3, 4, 7, 9, 10; E 3, 4, 5, 8; F 1, 3, 4, 5, 6, 7, 8.*)

3. Purple and orange and blue and scarlet harmonize.

C (5 colors).

1. Purple and yellow and black and blue and scarlet harmonize well.

2. Purple and orange and black and white and blue harmonize, but wanting. (See *Blue, D 3, 4, 9; E 3, 8; F 1, 3, 6, 8.*)

D (6 colors).

Purple and orange and scarlet and blue and black and white harmonize.

E (7 colors).

Purple and orange and a little green and scarlet and blue and black and white harmonize well. Other combinations with purple will be found under *Blue*.

Lilac. (See *Blue, Red, Scarlet, Black, Grey.*)

A (3 colors).

1. Lilac and scarlet and gold (or orange) harmonize.

2. Lilac and scarlet and black harmonize.
3. Lilac and scarlet and white harmonize.
4. Lilac and crimson and gold (or orange) harmonize.
5. Lilac and white and gold harmonize, but wanting. (See below, C 1 and D 1.)
6. Lilac and white and blue harmonize, but wanting. (See below, D 1.)

B (4 colors).

1. Lilac and scarlet and gold and white harmonize.
2. Lilac and scarlet and black and white harmonize.

C (5 colors).

1. Lilac and scarlet and gold (or orange) and black and white harmonize.
2. Lilac and scarlet and yellow and black and blue harmonize.

D (6 colors).

1. Lilac and scarlet and gold (or orange) and blue and black and white harmonize.

Green. (See *Blue, Yellow, Red, Black, Purple, White, Grey.*)

Green, as I have already shown, should be in much smaller proportions than the other colors with which it is combined; and when I have introduced it with them in these lists, it is so to be understood. Its great quality is to light up those colors with which it is combined. (See *Blue*, B 2; C 1, 9, 11, 12; D 1, 2, 8; E 2, 3; F (1), 2, 3, 9.)

Black. (See *Blue, Red, Scarlet, Lilac.*) Black and white are not only the strongest contrast, but they set off each other when united with other colors more than any other two.

A (3 colors).

1. Black and white and scarlet harmonize well. (See *Red, White and Black.*)
2. Black and white and crimson harmonize well.
3. Black and white and yellow wanting.
4. Black and white and orange wanting.
5. Black and white and lilac wanting and poor.
6. Black and white and green wanting and poor.
7. Black and white and pink wanting and poor.
8. Black and scarlet and purple wanting, rather hard and cold.
9. Black and scarlet and yellow wanting.
10. Black and red (or crimson or scarlet) and green wanting and discordant, and each taking away from the due effect of the other.
11. Black and crimson and yellow harmonize, but wanting.
12. Black and yellow and purple wanting.
13. Black and yellow and violet wanting.
14. Black and yellow and lilac wanting and poor and cold.
15. Black and yellow and green wanting and disagreeable. Yellow is here the only contrast to the two others, and another contrast is required.
16. Black and orange and purple wanting.
17. Black and orange and green wanting and disagreeable, though black and orange are concords, and green and orange also. The orange does not suffice for the two, and another color is required to restore the balance; nor is the orange alone sufficient to compensate for the inharmonious combination of black with green.

18. Black and green and purple discord.
19. Black and green and lilac discord.

B (4 colors).

1. Black and white and grey and scarlet wanting.
2. Black and white and scarlet and yellow (or on a black ground) wanting.
3. Black and white and scarlet and blue harmonize, but rather cold.
4. Black and white and red and yellow (or even gold) wanting. The white and yellow are both proper contrasts to black, and there is no contrast to the red.
5. Black and white and yellow and chocolate wanting.
6. Black and white and red and lilac wanting and poor.
7. Black and white and green and yellow wanting and poor.
8. Black and red and green and yellow (or rather gold) harmonize, but wanting.
9. Black and yellow and crimson and brown wanting.
10. Black and orange and green and lilac wanting and discordant.
11. Black and orange and blue and scarlet harmonize.

C (5 colors).

1. Black and white and scarlet and blue and yellow (or gold) harmonize.
2. Black and white and orange and blue and crimson harmonize.
3. Black and scarlet and blue and green and yellow (or gold, which is better) harmonize.
4. Black and orange and blue and white and scarlet harmonize.

D (6 colors).

1. Black and white and blue and scarlet and horsechestnut and yellow harmonize.
2. Black and white and orange and blue and yellow and crimson harmonize.
3. Black and white and blue and scarlet and yellow and green harmonize.
4. Black and white and yellow and blue and orange and green wanting.

E (7 colors).

1. Black and white and orange and crimson and dark bluish-grey and sage-green and a little blue wanting, dull, and heavy. They are very much the colors of some Mussulapatam carpets, where the effect is gloomy, with a harsh contrast of white, which is in too great a quantity for the other colors.
2. Black and white and yellow and green and scarlet and horsechestnut and blue harmonize.
3. Black and white and yellow and green and scarlet and blue and orange harmonize, if with a sufficient quantity of blue. For other combinations with black see *Blue*.

White. (See *Blue, Red, Yellow, Black, Grey.*)

A (3 colors).

1. White and green and yellow wanting.
2. White and green and scarlet wanting. (See *Blue*, C 1, 8, 7; D 1, 2, 8; E 1, 2, 3, 7; F 1, 9.)
3. White and green and crimson wanting. (See *Blue*, D 8; E 7; F 2, 3.)

4. White and green and blue wanting.
5. White and green and chocolate-color discordant.
6. White and green and purple wanting and discordant.
7. White and red and purple wanting.
8. White and yellow and chocolate wanting.
9. White and yellow and orange wanting by analogy.
10. White and yellow and purple wanting.
11. White and orange and blue wanting.
12. White and orange and purple wanting. Want scarlet and blue.
13. White and orange and black wanting. (See *Black*.)
14. White and orange and crimson wanting.

B (4 colors).

1. White and black and orange and red (or scarlet) wanting. Want blue.
2. White and green and yellow (or even gold) and scarlet wanting and poor.
3. White and yellow and green and pink and chocolate discord.

Other combinations will be found with white, under *Blue*.

Grey. (See *Black*.)

A (3 colors).

1. Grey and scarlet and blue harmonize.
2. Grey and red (or scarlet) and white wanting and poor.
3. Grey and crimson and gold wanting, and rather heavy.
4. Grey and scarlet and green wanting and disagreeable.
5. Grey and blue and white wanting and cold.
6. Grey and yellow and white wanting and poor.
7. Grey and green and white wanting and poor.
8. Grey and orange and white wanting and poor.
9. Grey and yellow and green wanting and poor, but not a discord.
10. Grey and pink and green discord.

B (4 colors).

1. Grey and yellow and green and white wanting and poor.
2. Grey and yellow and purple and white wanting.

C (5 colors).

1. Grey and yellow and lilac and white and crimson wanting.
2. Grey and light blue and white and light pink wanting and poor.

Brown. (See *Blue*, *Red*, *Crimson*, *Scarlet*, *Yellow*, *Black*, *Purple*.)

I have not thought it necessary to mention the combinations with drab, stone- and fawn-color, or with all the different hues and tones of the primaries and secondaries. Some of the former, as well as grey, are better suited for grounds than for any marked position in colored composition.

The *proper proportions* of the colors to each other are indispensable. I have already shown that to be all of the same quantity would be fatal to them; and some are required to be in larger, others in smaller proportions. Thus, when a blue, red, and yellow are put together, their proportions should be very different; and the same quantity of yellow as of blue or red would have a disagreeable effect. But it is certainly difficult to determine the exact quantity of each color.

GENERAL RULES BY WHICH TO MAKE USE OF COLOR.

1. The eye is the proper judge of color, and the perception of color is a natural gift.
2. We should abstain from theories till the subject is understood.
3. Flowers, and other ornaments, should be conventional, not *direct* copies of natural objects; nor should you tread on these in carpets, nor walk on the tracery of architecture.
4. The three primary colors, blue, red, and yellow, which are a concord, should predominate in ornamentation; yet scarlet (which is really a compound color) generally looks better than red, even with blue and yellow, and always so when with blue alone, with which it does not assume the same purple hue as does a red (or a crimson) in juxtaposition with blue, owing to the yellow in the scarlet.
5. A fillet of yellow (or some other color when there are many) should be placed between or near to red and blue, to obviate their purple effect.
6. The two accidental colors do not necessarily harmonize with each other.
7. Harmony is not limited to similarity of colors; but there is harmony by contrast also; and contrasts are of different kinds.
8. The effect of the simultaneous contrast of colors is to be considered.
9. The intensity of tones of colors should be equal in the same composition; but a dark and light hue may be used together with good effect.
10. The quantity of the colors is to be balanced; and some may be in a smaller quantity when combined with certain others.
11. The proper relative position of colors is to be consulted.
12. Some colors by candlelight and by daylight have a different effect, and allowance is to be made for this.
13. Colors that accord well, both in their hues, and in certain quantities, do not always suit every kind of ornament, and some combinations which suit a carpet, or a wall, do not answer well for a dress.
14. In some compositions, and particularly on the painted walls of a church, or other building, the colored patterns should not cover the whole space. The eye requires some repose, and is fatigued by any object overloaded with ornament.
15. A great quantity of the same color in one part, and little or none of it in another, are fatal to the general effect, and disturb the balance of colors.
16. Large masses of one single color should not catch the eye; it should receive, at the same moment, the combination of several colors. The patterns should not be too large. Spots and monotonous lines should also be avoided. It is, however, allowable to have a mass, or ground, of one color in the centre, and a border of several colors round it.
17. Bright green may be well introduced to lighten up a composition; but not in masses, except as a ground; and when used in great quantity it is a sign of an artificial and debased taste. In those compositions, however, which are to be seen mostly by candlelight a greater proportion of green may be used. Green as a *ground* sometimes suits other colors, which would not accord with it if interlaced together in a pattern; but it must be a *glauous* green.
18. Greys, and some other neutral (or intermediate) colors, answer well as a ground and soften the abruptness of contrasts (as of black and white), when required.

19. Two of the primaries may harmonize better with each other than another two of them; and blue and red, or blue and yellow, or red and yellow, accord in *different ratios*. So, too, there may be a *greater or less* degree of relationship between any two of the secondaries; and while orange and green, or orange and purple, are both agreeable in juxtaposition, purple and green are discordant. The same *difference* subsists also between the primaries and their accidental (secondary) colors; blue and orange harmonizing most agreeably by contrast, which cannot certainly be said of red and blue-green.

“NOTES ON AMERICA.”

BY A DISTINGUISHED ENGLISH TRAVELLER.

A DISTINGUISHED Englishman—we should not like to assert that he was in any wise associated with Mr. Grant, late British Consul at Boston—proposes to publish a few observations upon American scenery and character; with the customary foresight of *littérateurs*, he desires to excite public curiosity with a few preliminary extracts. The extracts will speak for themselves.

NIAGARA FALLS.

The first impression of a stranger visiting Niagara is, that there is an extraordinary quantity of water rolling over the precipice. Everything about Niagara Falls is very wet! The spray rises in majestic superfluity, and falls upon surrounding objects, such as trees and rocks, and rolls back to the parent stream in silvery cascades, making sweet music in their flow. Nature participates in this extraordinary dampness, and as the clouds of mist ascend, they are carried by currents of air in various directions, spreading fertility and beauty on every hand. This extraordinary phenomenon is confined entirely to American scenery, and, although I have read many descriptions, by various English travellers who have written upon the subject of Niagara Falls, I am not aware that any of them have made the same observation; indeed, travellers seem to be satisfied when they have attempted a description of these wonderful Falls, which, as we all know, must, under any circumstances, fall far short of the reality.

The country around Niagara Falls is considered very beautiful. In my opinion there is too much rock and too little pasture land—which circumstance will account for the thinness of the sheep and the poor quality of the wool produced there. The British government, I learn, have had their attention drawn to this singular fact, and have increased the duty on raw wool, in order to aid the producers of the article whose plantations are in the vicinity of Niagara Falls.

At the Falls I was much struck with American enterprise, from the fact of a steamer having been built by an incorporated mutual assurance company, for the purpose of ascending the cataract! I did not venture to embark myself, but I observed, with horror, that American gentlemen, with their wives and families, including children and nurses, did not shrink from gratifying their hazardous curiosity! There is nothing I have yet seen in this country which convinces me so strongly of the bold and daring character of the Americans. I was told by a distinguished American, a member of Congress, that this boat had actually ascended as far as half way up the Horse Shoe Falls, and at a time, too, when it was filled with tender ladies and small children. “The boat,” he added, “was near the summit, and

having struck a rock, it remained fast for several minutes. The captain desired to return, but the passengers were so determined, that they threatened to shoot him if he did not proceed and accomplish the voyage; and he would have certainly done so, had not his steam and the power of his machinery failed him!” The descent was very rapid, and they were all landed in safety at the foot of the hill, which leads, on the Canada side, to her Majesty’s colonial dependencies in North America! Now, this fact illustrates the nature of the American character better than an entire volume could do. They are a most extraordinary race of men, and one from whom great things may, some day or other, be expected. Still in its infancy, this nation has proved itself worthy of its mother, and may (some time hence) emulate both the example and the greatness of the parent stock.

The next extract is one entitled

HUNTING.

On my arrival in this country, I anxiously awaited an opportunity for hunting—a sport for which Englishmen are, as is known all over the world, very fond. I took lodgings in one of the great hotels in the city of New York, and the next morning I inquired of the landlord how far it was necessary to go in order to find the Buffalo. He answered, “Merely across the North River.” I took passage, accordingly, in a steamer for Hoboken, and soon found myself among a herd of young buffaloes! I crossed a wall and fired, and killed one fellow at the first shot. In a moment I was arrested and carried before a magistrate, who fined me five pounds and the value of the buffalo, which, as I afterward discovered, was of a private herd belonging to a gentleman who kept them for the supply of the city with fresh and pure milk! Buffalo’s milk is said to be a certain specific for the fever and ague, which rages most fearfully, at certain seasons, in the vicinity of New York. I endeavored to excuse myself to the magistrate by informing him that I was “a distinguished English gentleman,” who had come to the U. S. for the purpose of studying the customs of the country; but it was of no avail. He had neither wig nor gown on, and, at first I thought the matter a joke; but I was threatened with imprisonment for “contempt of court” if I did not at once pay the penalty. I immediately acceded, and was released. I allude to this adventure, both because it illustrates the character of the people, and because it gives us an insight into the singular habits of the courts of law in this country.

The hunting season is very much neglected among this singular people. Indeed, they prefer watering-places, where they go for the purpose of speculating in town lots. I have heard that property in Newport is quite as high as it is in Bath or Cheltenham, and that, at times, a very refined circle of visitors may be found both at that place and at Saratoga—which is a small village near the southern borders of her Majesty’s colonial possessions in Canada.

Our writer makes some very interesting and unique remarks upon society in Boston:

BOSTON.

This city is the capital of the free States east of the Connecticut line. It is famous in its history as the city in which the Declaration of Independence was declared. This unfortunate event alienated Boston from southern and western States—which still refuse to abandon their dependence upon colored slave labor. What a shocking outrage this is to the heart of an Englishman, who regards all persons as upon an equality. Bos-